



A NEW SILK WAIST WITH EMBROIDERED STRIPES AND WEAR AN ETON OF MIRROR VELVET FOR FALL.

## ELLEN OSBORN'S FASHION LETTER.

YACHTING DRESSES ARE THE ONLY ONES YOU SEE ON THE STREETS OF GAY GOTHAM.

NEW YORK, Sept. 25.—The fashionable tea tray of the autumn is a quaint little green affair, shaped like a shamrock leaf, though I do not in the least believe that the sunburst maids and matrons, just back from the country, who sit around it, clad in tea gowns of green and white would care to see that leaf grove too good an omen. "The America's cup," as one of them said yesterday, "was never made to hold tea."



THE LITTLE SHAMROCK LAD IN GREEN RUSSET TWEED.

a dirty finger," and she wears unusual grace an unusually smart waist.

of her most becoming street costume, which one at first suspects to be nautical in character, only to find closer inspection that it is not so, an exquisite teller dress of navy-

blue rough material lined with leaf-green foulard. The trailing habit skirt of this gown, which has the now indispensable "swish" to it, is fitted with such precision as to suggest the fairy tales of certain chroniclers of fashion about ironing frocks to the figure. Twelve lines of machine stitching in varying shades of green and white, from the lower part of the skirt to the small "chic" tulle that are of velvet matching the blue of the costume, while knotted at the throat is often a fringed crepe de chine scarf of shamrock green completing the graceful and perfect scheme of color.

An afternoon dress of Miss Roberts' is also a study on shamrocks. The soft, grayish-brown broadcloth of which it is composed is the ideal material for a sweeping, perfectly hanging princess gown. It has nothing except a narrow band of embroidery, which passes back of the shoulders, and falls like a scarf or stole, down each side of the front to the ground. Shamrocks cut out of green tulle, and backed upon brown are the substance of this decoration, which is as thoroughly in the spirit of the mode as it is novel and beautiful.

### YACHTING DRESSES POPULAR.

Yachting dresses fill the streets and the shops, and the woman whose autumn gown is few in number will be wearing braided anchors long after they have proved an emblem of defeat or victory. White serge with corsage of blue and white jersey appears on warm days, but as the season advances the inevitable blue serge, with bands of white, embroidered or stitched with coils of rope dots the city more and more conspicuously. Brilliant glad skirts with yachting blouses in the dominant color of the plaid are worn more or less, while the chapeau de yacht most in vogue is a high-crowned, broad-brimmed shape, curling up slightly in front. It is ornamented with narrow colored silk bands and an apocryphal gull of more than nautical proportions, or it has a draped silk handkerchief round the crown with lace ends falling over the hair. This together with the popular tulle and lace veil gives an ornamental effect, like the paper frills round a chop, to a somewhat culinary mode of costume.

For little boys in kilts the "shamrock" suit of green Irish tweed is one of the most taking of the novelties.

Hotel or restaurant dinner parties promise to be a bad of the fall season as prevalent among the gayest of the smart set as in the spring. For these little evening dresses are the vogue. To see a number of brilliantly gowned women gather around the table for such a festivity is an excellent means of studying the prevailing styles. Low-cut gowns,

long-sleeved, décolleté dresses or high evening costumes are almost equally prevalent, but the attire in any case must be soft, bright and gay.

### A STRIKING GOWN.

A dress that I particularly noticed on a recent occasion was of a wonderful flame-red, yellow—an exquisite tint that set off to perfection the dark hair and eyes and the rich-lured complexion of the wearer.



A MODIFIED BLOUSE TRIMMED WITH APPLIQUE AND A SKIRT TRIMMED WITH THE SAME.

gipsy-like beauty by whom it was worn. The glittering, glistening silk now appeared from under soft, cream-tinted Indian muslin and now disappeared. A piece of yellowish, old lace draped the bodice, fleu-de-rose, a cluster of flame-tipped orchids nestling over the bosom. The skirt of this dress was of cream satin, with circular plaques of Limerick lace that rippled out over the soft, trailing draperies. A cream-colored tulle tunic was the last, poignant touch that finished this odd costume. An equally novel effect was produced by a gown of black, spotted net with low, square-cut corsage and elbow sleeves. Narrow, black velvet ribbon was looped

to form ranged, chrysanthemum-like rosettes on one side of the bust, while ether ribbons were laced in and out up and down in long Princess lines. At the bottom of the skirt the scant breadths broke into a frou-frou of net and chrysanthemums. Not a note of color thus far relieved the simple, graceful black, but on the left shoulder was knotted a long, white lace scarf whose ends lay up on the floor, and whose visible fastening was a buckle of magnificent diamonds. The hat was a toque of black, twinkling net, crushed into shape and decorated simply with a pair of small, pointed black wings so affixed that the points hung downward within an inch of the wearer's rosy ear. The very quaintness of this effect was an attraction.

A dress of gray brocade was rather in Empire style, the skirt embroidered with steel and gray pearls, and opening in the middle over gray chiffon puffed and frilled, and all drifting, cloudly softness. THE EMPIRE DRESS.

Empire dress by the way becomes for evening wear more and more the mode. A recent successful example is a gown of gray velvet lined with green satin. The skirt forms a tight tunic down to the knees, where it is cut up into deep, pointed indentations over an underskirt pleated like a fan. A broad border of gold and silver embroidery edges the tunic, and an even wider piece of the same jewel work forms the high waistband. Puffs of gray mousseline de sole form the short corsage, while the sleeves are double puffs of velvet and mousseline.

In these days of frequent openings returned wanderers from Paris are more than women who confine their experiences to the home shops, are repeating a melancholy experience of past years. The great houses of Paris send out twice a year model costumes, as they are called, which go all over the world. The tourist who buys an "exclusive" creation in Paris may at any time if her eyes are sharp, find an exactly similar garment in the first smart shop she enters in Berlin or Vienna, and again in London when her home journey has brought her thus far. If she perseveres on tour of the department stores after reaching New York, here again she will see her dress displayed in half a dozen exhibition rooms or show windows. To the woman who has not been victimized by buying a gown which its French originator is selling to every buyer for a foreign house as well as to private customers, the game of "picking them out" becomes at times exciting.

"There's a Raudnitz," exclaimed a girl the other morning. "Look, that cocoa brown and mignonette color! I saw that in a Regent street shop in London, and I've seen it at 80 and 80's and 80 and 80's." She named three New York establishments, including a Fifth Avenue French dressmaker's where it had paraded not as an imported model but as original.

### HUMOR AND FASHION.

With Lacerriere, Duncot, Felix, Paquin, all the rest, it is just the same. There are no really exclusive French models. To those who see the humor of New York's wrangling social sets, an amusing spectacle was presented at Newport one day this summer when two leaders of the rival factions, not on speaking terms with each other, entered the Casino arrayed in precisely similar imported costumes, in design, material, coloring—down to the smallest detail, the two dresses were one, and many a laugh was turned discreetly into a cough as the ladies after stony glances swept apart from one another. One of the women was young, the other had been younger, and the tale will be told as long as some of the tales of eccentric "Auntie" Parson.

There is a decided inclination on the part of all silk waists and blouses to retain the Directorate or Eton jacket arrangement which has been so successful during the summer. In some blouses the fronts stand stiffly away from the soft fronts of chiffon and descend very slightly below the belt which confines the back and underportion of the bodice. This style is not entirely admirable, as the hard fronts add to the proportions of the waist, but the jacket blouses are nevertheless very charming. The little coat is generally composed of a thick, braided silk turned back with the most wonderful belated revers, though mirror velvet, plain or brocade, is newer, and the most elaborate examples have a frilling of lace finishing the jacket at its hem.

ELLEN OSBORN.

Hello, Dewey!  
(Uncle Sam to George).  
By Joe Kerr.  
(Manville D. Kerr).

Hello, Dewey! Have a seat!  
How're th' boys? An' how's th' fleet?  
Little swag? Never mind!  
You can rest when you're inclined;  
Rest on laurels, if you please.  
On a hero's couch of ease;  
Not, however, till we've had  
Chance to show you that we're glad,  
Glad you're not now with the dead,  
Glad you had a level head.

Glad you laid the standard low—  
Glad you proved a noble foe.  
Glad you kept your record clean,  
Glad we made you a marine.  
Glad you bravely fought and won,  
Glad for everything you've done,  
Glad? By God we're glad, my lad,  
That George Dewey had a dad.  
Glad he had a mother, who,  
Loyal to Red, White & Blue—  
Years ago, when he was young,  
Taught him how to—run by rung—  
Mount Fame's ladder, never stop  
Till, by grit, he gained the top.  
Taught him, when he'd won the fight,  
How to stay there on the right.  
(Glad to see you, George, but say!  
Don't get goggle on Dewey Day!  
Don't get "rattled" at the noise  
Made by millions of my boys.  
Most of whom would "lead the dance"  
If, like you, they had the chance.)

Words like these all men admire;  
"Griddle, when you're ready, fire!"  
Keep that up! Keep cool, my lad!  
We'll raise Cain because we're glad.  
You just "watch our smoke," my boy,  
Note our overwhelming joy.  
Don't get dizzy—Calm content  
Sometimes makes a president.  
Hear that shouting, prolonged, loud!  
George, th' whole damned Nation's proud.  
Proud of what you did that day  
In Manila's battle bay.  
Proud of you, proud of a fleet  
That knows no fear, knows no defeat,  
Of whom the wide world stands in awe.  
God bless you, George! Hip, Hip, Hurrah!!!

### A Hustling Sort of Man.

Well I'm staggered—here's George Dewey  
Unexpected come to view.  
And when he thought he'd visit  
For at least a day or two  
He's upsetting all arrangements,  
And a certain formal plan—  
Say—I tell you but that Dewey  
Is a hustling sort of man!

Take that morning in Manila,  
On the very first of May—  
In he sails, all on a sudden,  
Into calm Manila Bay.  
And the Spaniards fired their cannon,  
Shouting loud as off they ran:  
"Say—I tell you but that Dewey  
Is a hustling sort of man!"

And so just to even matters,  
Next this country and with Spain,  
What he did down in Manila  
Why he goes and does again.  
And ahead of time we find him,  
And before the show began—  
Say—I tell you but that Dewey  
Is a hustling sort of man!

Not a gun was ready for him—  
(Just the same in '98).  
For he likes to come in early,  
Just for fear of being late;  
When he visits unexpected  
Why, he does the best he can—  
Say—I tell you but that Dewey  
Is a hustling sort of man!  
—KARL IN PHILADELPHIA PRES.

## FALL DRESSES FOR THE STREET

Something About the New Materials and the Colors.

### VERY LONG AND VERY TIGHT

Sleeves Are Cut Like Coat Sleeves and Are Long Enough to Reach to the Knuckles—Beautiful Combinations in Grays, Blues, Purples.

PARIS, SEPTEMBER, 21.—Winter is here again bringing with it the tall, slender woman who was the fashion last spring. She looks taller than ever because her skirts are narrower, and she is fitted from her hips, downward as well as from her hips up.

Paris is marked this year by the early return of the fashionables to town. The political excitement here has drawn them home; for French women are patriotic and they can not be merry at the summer resorts when Paris is in a turmoil.

The distinctive feature of the new skirt is the lack of the opening. You can not tell how a dress is entered, it may be from the front, or, it may be from the side; but it is certainly not the back. There is a middle seam up the back breadth of the skirt and the only suspicion of a placket hole is under the tunic on the left side.

The same with the waist only the entrance is still more complicated; for there is no opening at either back or front and the bodice is put on in a mysterious way under the vest which is drawn across the front and hooked at the side, giving a skin-tight effect.

I have in mind as I write a dress of gray sharkskin with underskirt and sleeves of black velvet. The skirt had a very full ripple around the bottom of the dress—and the tunic of gray sharkskin fell over it with perfect smoothness. It was absolutely fitted to the hips and the knees. They take your measurement now not only for the bust and the belt, but at intervals of three inches from your hips downward. It is very curious to see a woman measured for a fall gown; every line is preserved and where the suit is completed her figure is as though moulded into it.

The waist was divided into two distinct parts, body and sleeves of black velvet and a bolero corsage of the sharkskin. This was cut perfectly plain and was fitted smoothly over the bodice reminding



TWO ELEGANT CALLING COSTUMES IN ROYAL PURPLE AND THE NEW BLUE.

and are finished over the hand in the becoming point.

The Princess tunic is made very heavy

giant new fabric. The tunic and bodice were of the material, the tunic falling over a skirt of gaudy blue base. The bodice opened over a vest of black silk with bands of embroidered blue tulle embroidered with cheddle.

It has been complained that the French costumes are too expensive and too fastidious for home manufacture, but on examination it will be found that they are not as expensive as many of the plainer modes. Any costume will tell you that a gown of plain black satin or of good black silk, such as every woman owns, is much more expensive than one which is made of purple satin and novelty brocade finished with silk braid. The difference is in the workmanship; for the French are very painstaking and the French modes will think nothing of making a gown so fine and so elaborate that it must be done by hand; nor will she charge an exorbitant sum for her work. The capacity for taking pains is the keynote of French chic. All the dainty feminine touches are distributed throughout a gown, and you find every bow in place where a bow is needed, and the tiny veil of lace to cover up the bare spot.

### THE PRINCESS TUNIC.

The Princess tunic which fastens on one side is finished with a low of velvet or a circular bow of silk, and below the bow there is a little ornament of real lace. This relieves the bodice of its absolute plainness and makes it more becoming to the figure.

The fitted dress is so becoming that it can be worn as late in the season as is consistent with the weather.

This is to be distinctly a border autumn. Everything has its little finish. The tailor made gown is no longer finished with stitching but it has its border of applique; and for these appliques you use tulle, silk, rayon and all the grades of cloth and silk in between. I saw a dress the other day with the waist profusely trimmed with applique of shaded tulle silk which with infinite patience had been cut into tiny figures and appliqued with elaborate stitches upon the gown and sleeves. Very little jewelry is worn on the street by French women, and in this way they differ from their American cousins who glory in the long chains and the elaborate chateaus. The hands of the French woman is loaded with rings, but she does not distribute her jewelry over the front of her gowns. This season is to be more devoid of jewels though you will see wonderful boucles of Etruscan and Roman gold and some marvelous braids interwoven with semi-precious gems.

An American woman attracted a great deal of attention at a dance this summer by wearing a lace robe profusely trimmed with diamonds. They were woven into the lace and on close inspection you saw that she had gone to the great extravagance of piercing the diamonds so that they could be sewed on the lace, thus robbing them of half their money value.

MINA GOODWIN.

### A HAT AND CAPE IN JAPANESE BLUE TAPIETA AND BALON SATIN.

one just a little of a chest protector, yet it was very fashionable and very becoming.

The other gown was of Irish green plaid suit made with a plain skirt rippled around the foot and a long tunic of the same material slashed in front as high as the belt line. The bodice was open in front to admit a yoke and vest of white satin covered with Limerick lace. The bodice and the tunic were edged with very broad camel's hair braid.

The hat was of swan gray trimmed with green and black plumes.

### PRETTY STREET SUIT.

A very pretty street suit was made of cocoa brown Venetian cloth which comes very wide and is not expensive considering the width. The skirt was almost plain, having only a slight trimming of braid applique around the foot. The bodice was a jacket blouse cut in modified shape. It was of tan cloth trimmed with braid applique and had lapels of black Venetian cloth and a very tall collar of the same.

I have scarcely spoken of hats at all for the fashions in hats have been changed so rapidly that it was hardly safe to decide at so early a date. They are to be smaller and made of silk and cloth and velvet. There are very few felt hats seen as yet, most of them being of cloth either to contrast with the suit or to match it. They are rather more expensive than felt hats and require the touch of a milliner.

A velvet toque, had a crown of Persian velvet and a front trimming of black with feathers of black, Persian velvet is very dark and combines the Oriental colors. It is a shaded velvet and is made almost exclusively for trimming and hat crowns. This hat had a large soft crown of the velvet and a high front; so that it could be worn well back from the face.

A costume which attracted considerable attention recently was of two shades of purple, or I should say of many shades of purple, for the Princess tunic was of novelty brocade combining many purples in its weave. The skirt had the slight train which is so fashionable and was very long in front. The Princess tunic was tight fitting and had an over tunic, both tunic edged with satin braid of a dark purple shade. The neck was cut square to admit a vest of black lace insertion over purple satin. This extremely elegant dress was worn to one of the first receptions of autumn. It was distinctively a carriage dress and might even be worn for dinner.

The new sleeves are coat sleeves with the square coat shoulder laid in folds instead of plaits. They are cut very long

and can be worn as a coat over a tight fitting silk waist and a narrow silk skirt. These skirts are made not over two yards around to the knees when they are finished with a very deep riple.

A gown seen on the same occasion was of plaid brocade, which is a very elegant



DARK TWEED IS FASHIONABLE IN GREEN AND GRAY.